



massachusetts college of art

# bulletin

December 8-12

- Monday, December 8      Exhibition: Unconscious Cyborg. Works by James Laspina. Overland Gallery through December 16.
- Print Club Meeting. Printmaking Department. Overland, floor Two, 4:00-6:00 P.M.
- Tuesday, December 9      Department Heads Meeting. Conference Room, 9:30 A.M.
- Art Education Department Meeting. Visual Learning Resource Center, 4:00 P.M.
- Wednesday, December 10    CHRISTMAS CRAFTS AND ART SALE -- CERAMICS, GLASS, JEWELRY, FIBERS, PRINTS. Longwood Gallery, 10:00 A.M.-9:00P.M. through December 12.
- Lecture/Demonstration: Nancy Lob Lecture?Demonstration in Dance, Longwood C-4/C-6, 10:00 A.M.
- Faculty Advancement and Welfare Meeting. Conference Room, 12:30-2:00 P.M.
- Critical Studies DepartmentArea Coordinators Meeting. Faculty Lounge, 4:00P.M.
- SIM Weekly Meeting for Majors and Other Interested Persons. Longwood, C-4/C-6, 5:00P.M.
- Thursday, December 11     All College Meeting. 12:00 noon, Overland Theater. In order to answer any questions you might have, all questions or topics for discussion should be submitted to the President's Office by Wednesday, December 10, 1975.
- CHRISTMAS CRAFTS AND ART SALE. Longwood Gallery, 10:00A.M.-9:00P.M.
- Art School Associates Meeting. Conference Room, 12:00 noon.
- Friday, December 12        CHRISTMAS CRAFTS AND ART SALE. Longwood Gallery, 10:00 A.M. to 9:00P.M?
- SGA Board Meeting. All invited. SGA Office, Fullerton. first floor, 12:00 noon.

Friday, December 12

Dance Concert: Bogart Hillsworth Performance "Watch this Space." Admission \$2.50 (free with student I.D.) Longwood Theater, 8:00 P.M. To be repeated Saturday, December 13, at 8:00 P.M.

\* \* \*

From Allan Barnett, Supervisor of Technicians:

Students and others who borrow college equipment are financially responsible and liable for its replacement in cases of theft or loss. There is available a FEDERAL CRIME INSURANCE PROGRAM which provides low cost protection against burglary and larceny.

Details of the Program are available from:

Federal Insurance Administration  
U.S. Dept. of Housing and Urban Development  
Washington, DC 20410

or from Allan Barnett in the Longwood Building.

No expensive equipment will be loaned from the Media Services Office for off campus use without assurance of ability to reimburse the college in the event of theft or loss.

\* \* \*

Under Project Renewal Lila Chaplin is participating in a ten-state-college seminar in grantsmanship. She spent a weekend with the other representatives studying how to apply for grants and to write them up under the direction of Lawrence Hall, Dean of the School of Social Welfare, University of Chicago, and Sr. Loretta Butler, Assistant Dean of the School of Education, Fordham University. She is eager to pass on what she is learning and to encourage people to write their own proposals. She notes that there are unbelievable sources of grants that MCA has never tapped.

\* \* \*

#### The Community Needs You!!!

The Art Education Department announces scores of field site opportunities for Mass College of Art students to work in community and service agencies. Some offer pay. Many are for volunteers.

All MCA students are invited to review our many requests for student assistants! Contact Kate Fielder in the Visual Learning Resource Center, (Longwood, B-8) and ask to see our Field Site Notebook.

\* \* \*

#### Gala Christmas Sale to Include Prints

The 1975 MCA Crafts Sale on December 10, 11, & 12, always a highlight of the year will offer prints as well as the perennial favorites - ceramics, jewelry, glass, and fibers.

The first Mass Art Christmas Crafts Sale in 1960 was the brainchild of Charles Abbott and Russell Douchette of the Ceramics Department and ceramics have been the mainstay of the sale ever since.

The original purposes of the sale are still being accomplished each year: to provide extra financial support for the Crafts Department and for Crafts students, to furnish a marketplace experience for students in pricing and merchandising, and to give practical experience in display, and to foster a professional level of work.

Since hundreds of visitors attend the annual Christmas Sale, it serves as an excellent bridge to the Community outside the College.

\* \* \*

The following are excerpts from the "Review of Professional Day at Mass Art" by Dr. Herbert J. Greenwald, the Assistant Director of Project Renewal:

The faculty of the Massachusetts College of Art attended seminars and addresses in professional development on Tuesday, October 28, 1975, from 9:30 A.M. to 4:00P.M. This day was principally organized by the Project Renewal member on campus, Donald Lettis, and the faculty members of the Campus Collaborative team, with support from Dean John Cataldo and President John Nolan. It was attended by 80% of the full-time faculty.

The faculty first were informed about two system-wide faculty development programs --- the Faculty Exchange Program, through its Director, Marilyn McCaffrey, and Project Renewal, through its Associate Director, Algalee Adams. Faculty members then adjourned to classrooms to participate in small discussion groups. Each group dealt intensively with a single issue, such as Teaching Effectiveness, Curriculum Development, Professional Growth, Alternative Learning Experience, Governance, and the Faculty as a Community. The groups were typically led by a faculty member of the Campus Collaborative Team (e.g. Donald Lettis, Athans Boulukos, John McLaughlin, and Virginia Gunter). An example of the manner in which these groups operated is provided by a review of the group concerned with teaching effectiveness.

The Teaching Effectiveness Discussion Group, led by John McLaughlin, consisted of eight people. As with the other groups, a number of professors had initially been assigned to it on the basis of interest, as expressed in an earlier survey conducted by the Campus Collaborative Team. Everyone was free to enter any group and visitors were invited to participate in any topic of their choice.

The moderator attempted to put every concern into a problem-solving perspective by asking the participants to phrase their comments as "How To?" or "How Can?" questions. For example, in regard to goals: "How to help students be sensitive to their goals?" "How to make students feel more competent?" and "How can an evaluation of the instructor's goals be obtained from the students?" This helped the discussions about each topic to flow around possible solutions.

Some of the other key aspects pertaining to goals included a need to make the goals of the students and teacher explicit at the beginning of the semester, the desirability of giving students options and assistance, helping students to set realistic goals and develop greater self-esteem, and promoting communication and feedback among students and between the professor and the students. The essence of the discussion seemed to be a recognition that students' confidence needs

to be built up at the beginning of each course, with this being done in four ways by the teacher: orienting the students, delineating attainable goals, giving them success experiences and positive reinforcement, and minimizing negative feedback and anxiety.

With regard to successful modes of teaching, it is useful to recognize that each person may have a different approach that is successful for him or her, and that success or failure may occur depending on the needs of the teacher or the class at the time. It is important for the teacher to be flexible, including changing the goals of the class, if need be. The likelihood of success seems to be increased when the teacher is personally involved and enthused about the subject matter.

Students may not be ready to learn immediately upon entering the class if their minds are not on the subject matter. It is therefore a good idea to warm up students at the beginning of the class. Some instructors do this by asking a controversial question that arouses students' participation, others briefly talk about a currently significant news item, and still others walk around the classroom to say hello and allow the students to 'check in'. One professor conducts a five-minute period of meditation. It was agreed that the way in which a subject is taught was at least as important, and perhaps more important, than the content of the course.

It was pointed out how isolated and left out part-time faculty feel. Also, a block of time should be set aside for professional improvement activities that is free from all other obligations (e.g., Thursday afternoons, possibly 12:00 Noon to 2:00 P.M.). At the end of the session, the group reviewed what they had accomplished. Every person felt that they had gained a great deal, such as finding others who share a concern about teaching, and learning new teaching ideas. They felt it was important to get acquainted with one another (some had not known the others), and to have the support of the group for experimenting with new ideas. The participants were enthusiastic about what had occurred and wanted to continue the activities and discussions for years to come.

After the individual sessions were completed, the participants reconvened in the auditorium to summarize what each group had accomplished. Similar themes had developed in the various groups, such as the enjoyment of participating in this self-development opportunity, a delineation of roadblocks to effectiveness, suggested solutions, willingness to try new approaches, and a desire for such sessions to continue. A common recommendation for continuing the sessions was to have weekly 'brown bag' seminars during lunchtime.

It became apparent that the faculty has a great deal of vitality and enthusiasm for professional development.

Once again, Art School Associates is running its Annual Winter Solstice Sale! Among items featured in this value-packed sale are Canon cameras at \$164.88 and up, finished paint boxes at only \$9.95, and the new Artist's Market '76 for only \$8.95.

\* \* \*

From Ilona von Karolyi:

I spent two days in Washington last week (at my own expense, I hasten to explain in this day of limitations - I was there anyway for Thanksgiving) tramping around town looking for where the money is. Armed with some helpful suggestions and introductions from Janet Murphy, State College Acting-Provost, I found some places where it isn't, which will save time; and some clues as to where it may be. I will be reporting to departments directly on areas that may be of interest to them, in an attempt to target those resources that are worth pursuing and where we may be in a relatively strong competitive position. Perhaps with some information on available resources the ideas will start to flow.

A word on individual grants from agencies such as the National Endowment for the Arts. Both Margaret Johnson and I have sent around notices on programs and deadlines with (to my knowledge) no response. I wonder if people are intimidated by the idea of applying for a grant? The fact is that the individual grant applications are very simple and easy to fill out. There is money for artists, craftsmen, all sorts of people - it's worth trying for. There are new panels at the Endowment every year, so if you've been rejected once, just try again. In some programs they have had several thousand applications for a few dozen grants, so much of the competition is a matter of numbers and chance.

\* \* \*

Seven MCA students are represented by posters in the Smithsonian exhibition, History of the American Poster from Hiroshima to 1975, now showing at the Corcoran Gallery, Washington, D.C. The seven posters - the exhibit numbers two hundred in all - constitute the largest number chosen from any single source in the United States.

The show will travel to major cities in this country and in four foreign nations. It will be on display in New York City sometime next year.

The winning posters were the work of: Jack Weiner, Felice Regan, David Majeau, Deborah Jones and Jim Di Silvestro - all of whom participated in the Strike Workshop of 1970, which later became The Graphic Workshop, Inc.

The handsome catalog of the exhibit, in hard cover, is available at the College Library.

\* \* \*

From Harris Barron:

"Watch This Space", a dance concert, will be presented in the Longwood Theater Friday and Saturday, December 12 and 13, at 8:00 P.M. Admission will be \$2.50 at the door.

The concert includes five new works by the four choreographers, Ellen Brown Bogart, Amy Zell Ellsworth, Dorothy Hershkowitz, and Carol Richard. Boston audiences may remember Ms. Bogart and Ms. Ellsworth from an earlier "Watch This Space" presented in September at the First Congregational Church in Cambridge. Ms. Hershkowitz, one of Boston's foremost dancer-choreographers, produced, in conjunction with Dance Circle of Boston, an entire evening of her own work early in 1975. A newcomer to the area, Ms. Richard's work has been seen most recently in New York City and at Duke University where she is artist-in-residence.

The tenor of the evening should be jazzy and new with music by Chick Corea, Eric Dolphy, and Darius Brubeck, plus two commissioned pieces by composers Stan Strickland and David Koblitz. Previous critics have said of these choreographers: "...rare self-assurance" (Boston Globe, September 20, 1975) "...genuinely witty" (Dance Magazine, April, 1975) "...moving humanity" (Boston Phoenix, April 22, 1975).